ON LEFT HAND ARPEGGIOS WITH A MELODY *SOSTENUTO* TO THE RIGHT HAND.

(style Ballad)

800
57

ANDANTINO SEMPLICE.

il canto ben marcato e con molto d espress.

STUDIO 11.

(A)

p grazioso.

(Ab)

con esp:

pp

Ab.

f

(A) The melody at the right hand must be performed with great taste, feeling, and in a *Sostenuto cantabile* manner,—Care must be taken to have a good and Sonorous tone from the right thumb, to which is entrusted the theme, and to arpegge the chords so as to procure a melodious and harmonious effect— The Bass, which has a most important part in this Studio, is to be played very equally, without any motion of the hand or of the wrist, *the fingers acting solely by the proper bending of the joint*— the Har-

(A. & P. 3184.)
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languida ed espress.

p *pp* *espress dim.*

(B)

pp tranquillo e leggiero.

sempre pp (C♯ with D♭) *Cantando*

(C)

rall.

cresc - - ed - il tempo string. *f* *f*

fz *fz*

- - ent. - - - A Tempo. *il canto marcato.*

f *pp amoroso e dolciss.*

pist will find difficult the going from the second left finger to the third, and vice versa, but this kind of practice will strengthen much these fingers. (*B*) the right hand, very short and detached, and not at all arpeggioed, except the crotchets—give good vibration to the lower C's of the bass. (*C*) mind the Crescendo and the increase of time.

UPB

fz *pp*

p *pp dolciss.*

riten:

agitato ed esp: *riten:*

pp

fz fz fz

A Tempo. *riten:*

(*Ab*)

p esp: *piu p*

A Tempo.

sempre in dim. *ppp*

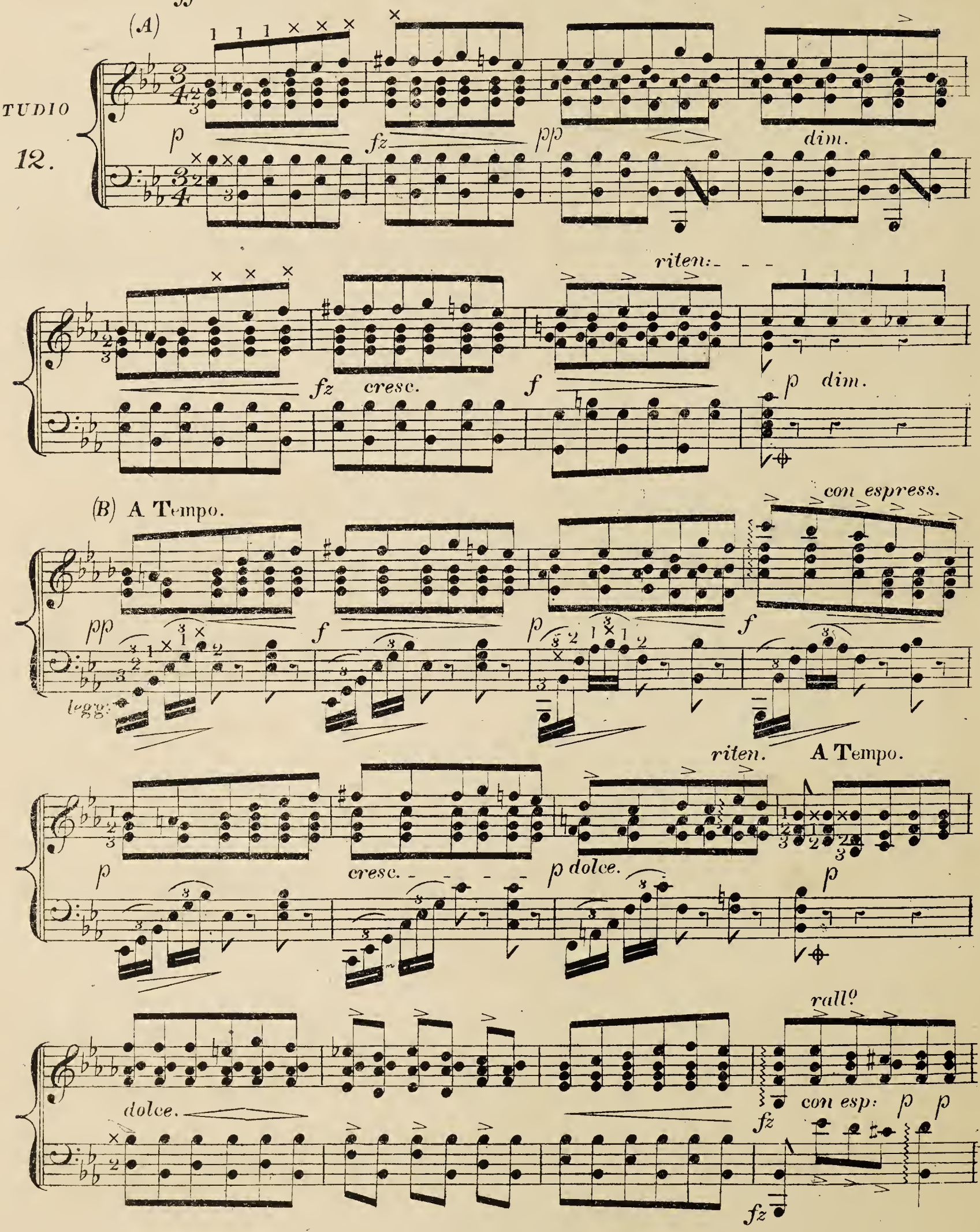
ON CHORDS, TRIPLETS ARPEGGIOS.

MODERATO MA CON MOTO.

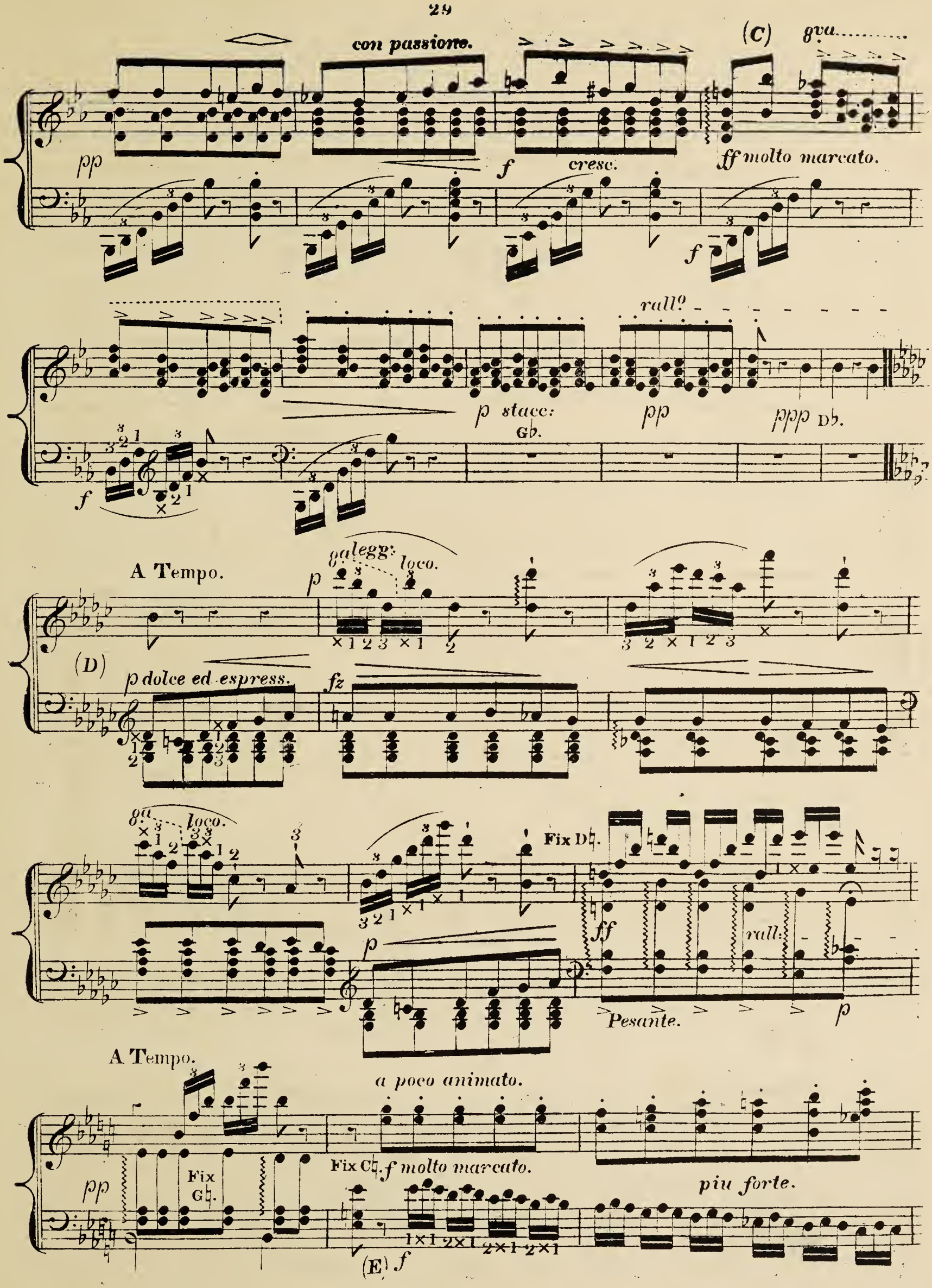
affettuoso e la melodia marcata.

STUDIO 12.

(A)



(A) This Studio is to be performed with much expression, and all the notes of the right thumb very distinct and marked, — the chords *not arpeggioed*, but given in a *sostenuto manner* — pay attention to the indications to increase or decrease the sounds, the left hand light. (B) the left hand very light, marking only a little the first notes of the arpeggio, do not make any break in the change of position.



(C) Marked, in bending well the joints and *not* arpeggioed. (D) the notes of the left thumb giving the melody, well accentuated and distinct, while the other under notes must be soft, — the arpeggios of the right hand very light. (E) do not move the left wrist.

8va

fz fz fz fz sempre ff

8va

D♭

fz fz fz

(F) Cantando.

p dolce e grazioso.

8va

p cresc.

f ff

(F) Mark well the melody with the right thumb.

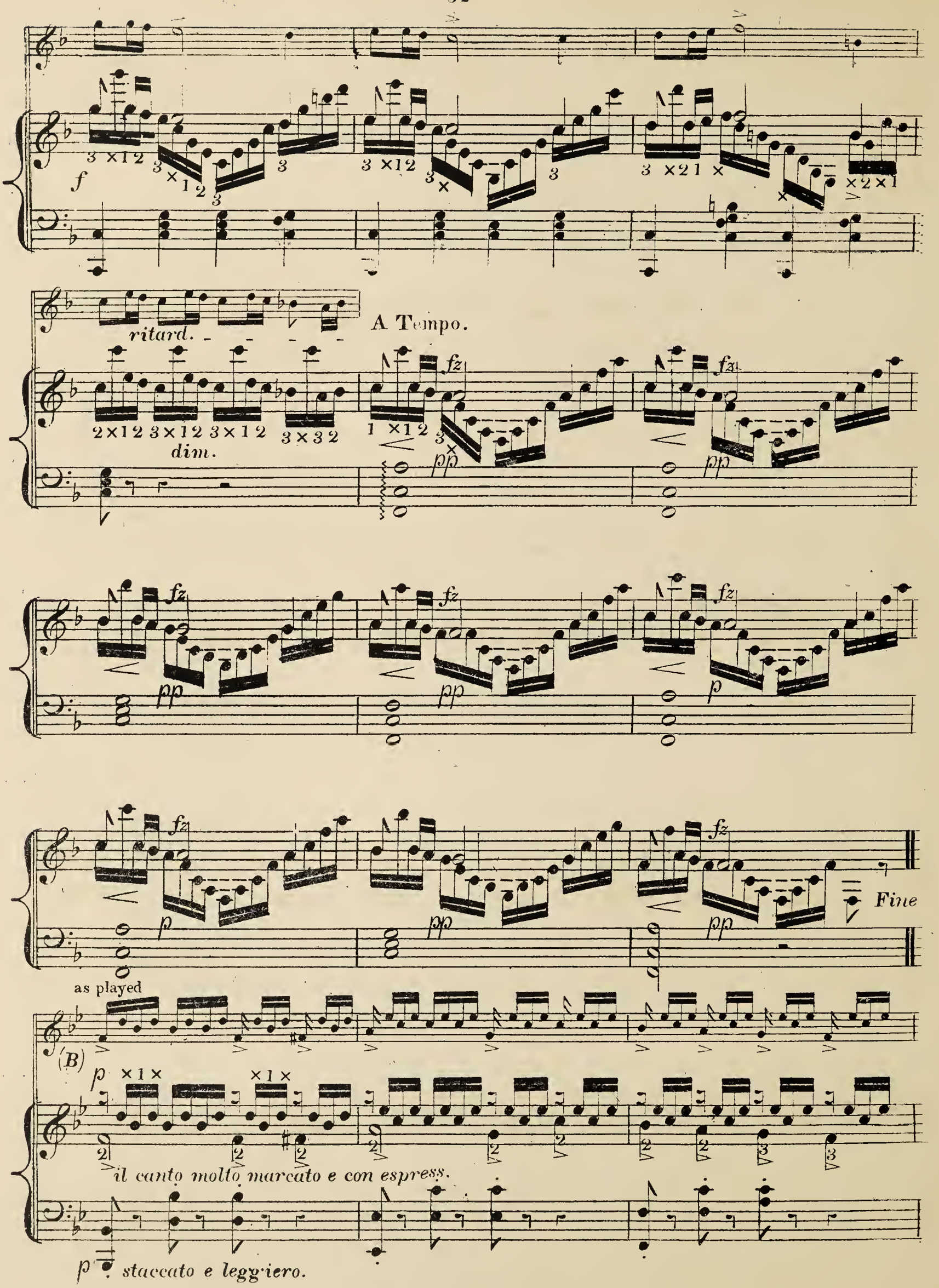
ON EXTENDED ARPEGGIOS WITH AN INTERNAL MELODY.

ALLEGRO MODERATO.

(A)

STUDIO 13.

(A) To render this Studio more clear, the author has written on a small line above the right hand the melodie theme, which must be heard *very distinctly* and detached from all the other notes forming the Arpeggios — Care must be taken also to accentuate strongly the minims of the melody, to mark well their value and give effect to the strain — the arpeggios are to be played steadily, soft and equal, and no break



must take place in the quick changes of position, in descending or ascending — the chords of the left hand to be struck with force, to obtain a full vibration — (B) the melody on the lower notes of the right hand to be strongly marked and the wrist must be kept very quiet, while the upper notes are performed softly and steadily.

(C)

p dolce, ma il canto marcato.

cresc.

f

p con gusto.

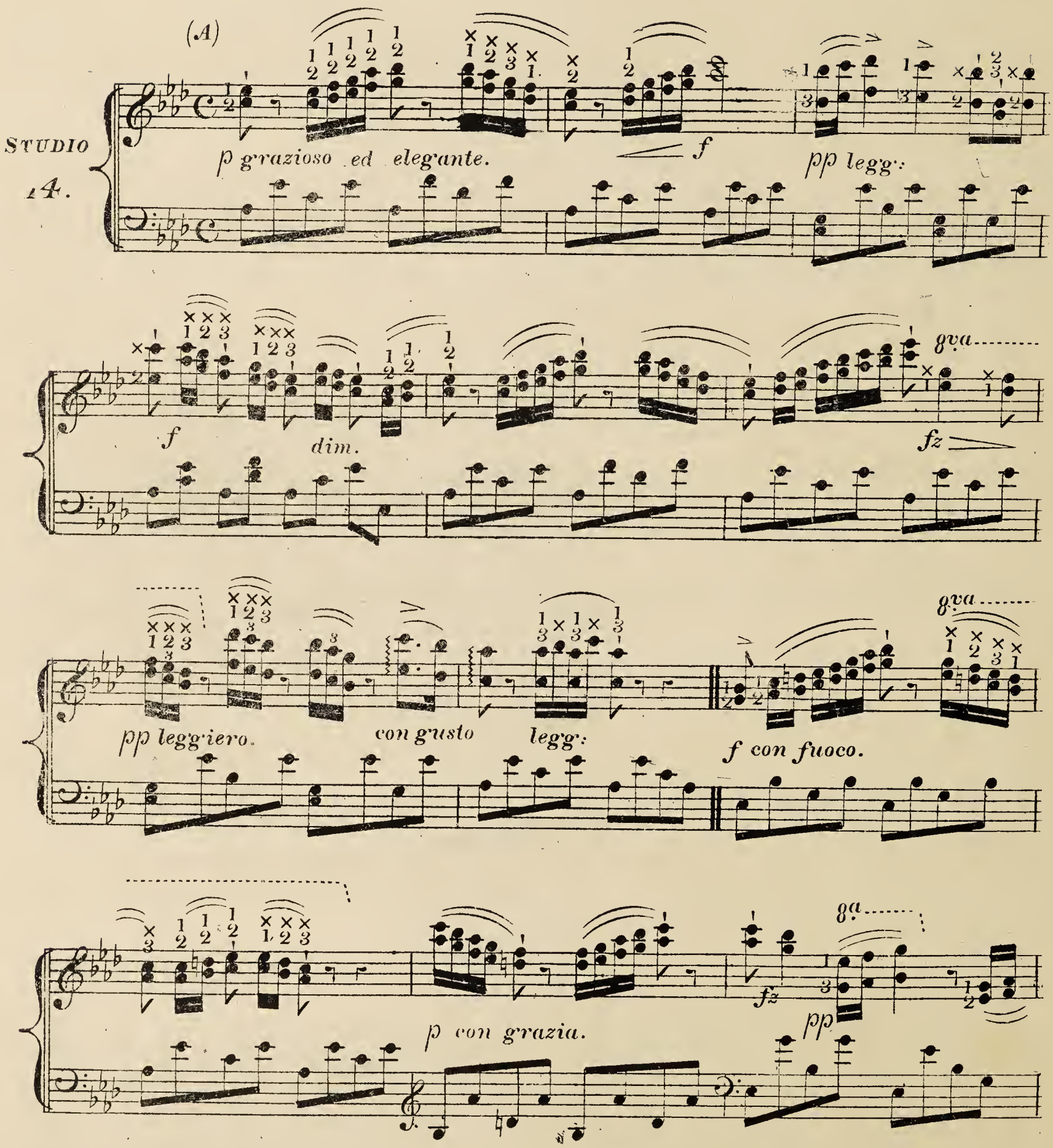
D.C.

(C) **Mark strongly the notes of the right thumb and third finger, and perform the middle semiquavers soft and light, keeping all the fingers close to the strings — the Bass rather light and soft to make the melody well heard.**

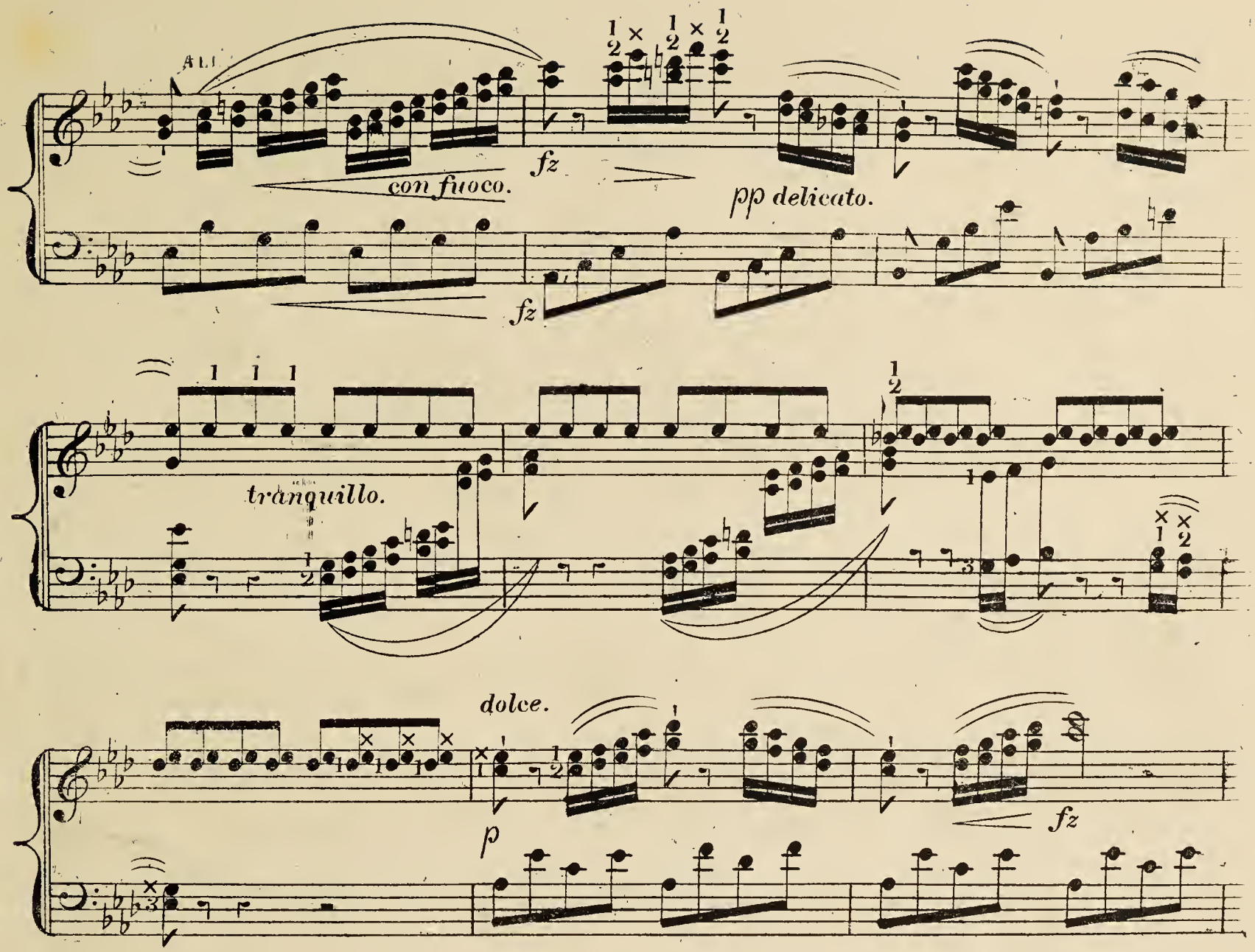
ON DOUBLE NOTES.

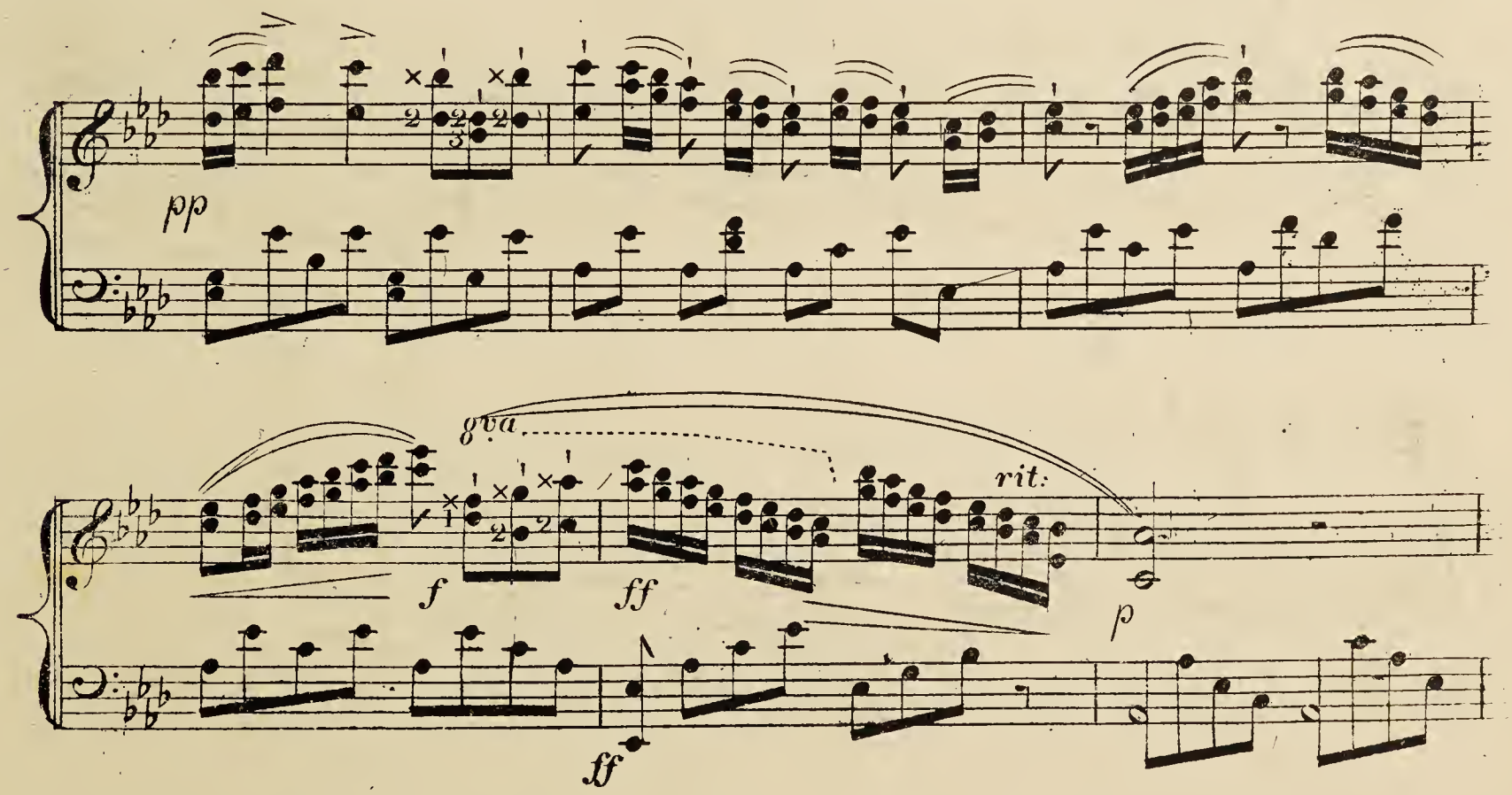
ALLEGRO MODERATO.

STUDIO 14.



(A) To perform ascending double *Glissandos*, it is necessary to stretch the first and second fingers, if for thirds, and the first and third fingers, if for sixths, rather stiffly on the strings, while the wrist is *very lightly* rested on the sounding board, in order to be ready to move up quickly the whole hand. It is important, to check the too great rapidity of that motion, to press the two fingers on the strings, more or





less according to the time — for descending double Glissandos, slide with ease the thumb, without any stiffness whatsoever, and keep the wrist motionless. — (See the book of new Effects) The quavers of the Bass to be given very equal and steadily.

legg'iero.

pp

fz

fz

8va

ritard:

A Tempo.

(B) *p*

cres.

dimin:

pp

riten:

pp

(B) Mark well the lower turned down quavers of the Bass.

ON ARPEGGIOED CHORDS.

ALL.º CON SPIRITO E FUOCO.

STUDIO 15.

(A)

ff ben marcato e molto brillante.

sempre ff

(A) In this spirited and animated Studio, the entire melody is to be performed by the right thumb with great force and brillancy, while the under chords must be very much arpeggioed,—In the qrequent sliding of the thumb, or in its being shift up to take higher notes, the position of the hand must not be altered — The

gva..... loco.

sempre più forte e brillante.

gva.....

fff

strepitoso.

A Tempo.

p

fz

riten. - - - -

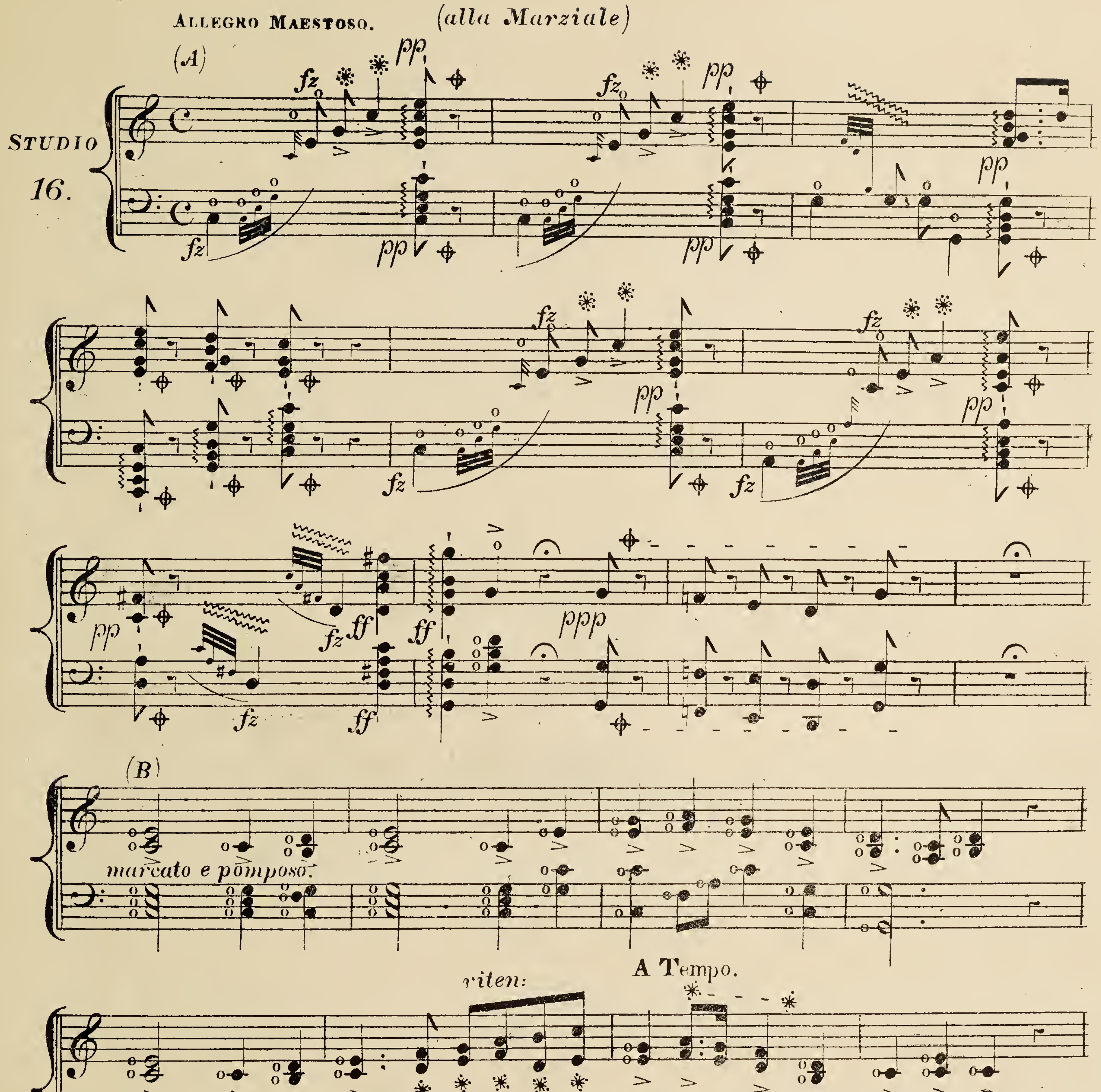
ff staccato e il più brillante possibile.

fz

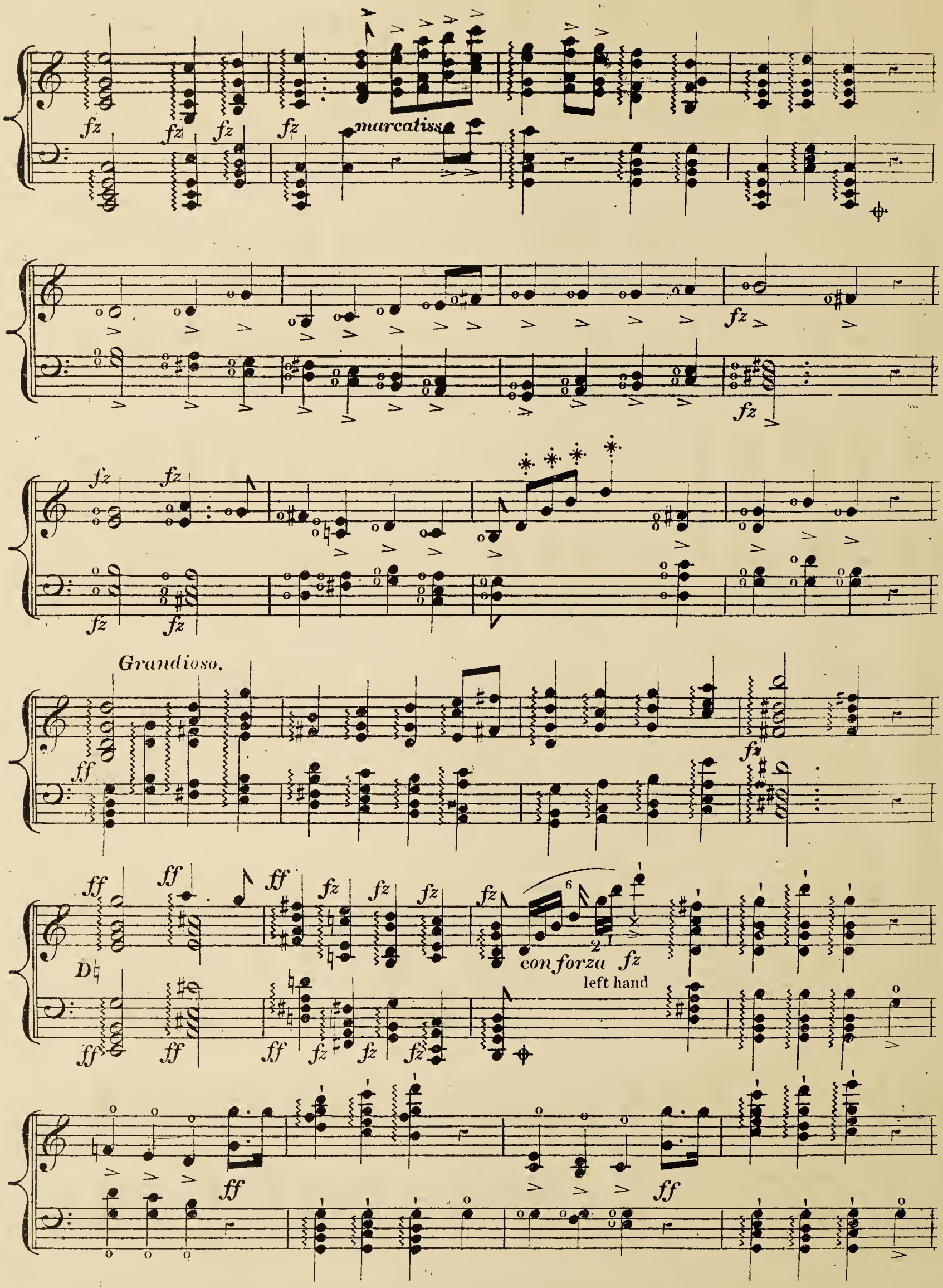
sempre ff e marcato.

chords, if well arpeggioed, (as recommended before) will give facility to the right thumb to act freely — All the chords with the left hand to be also given with great brillancy and much arpeggioed.

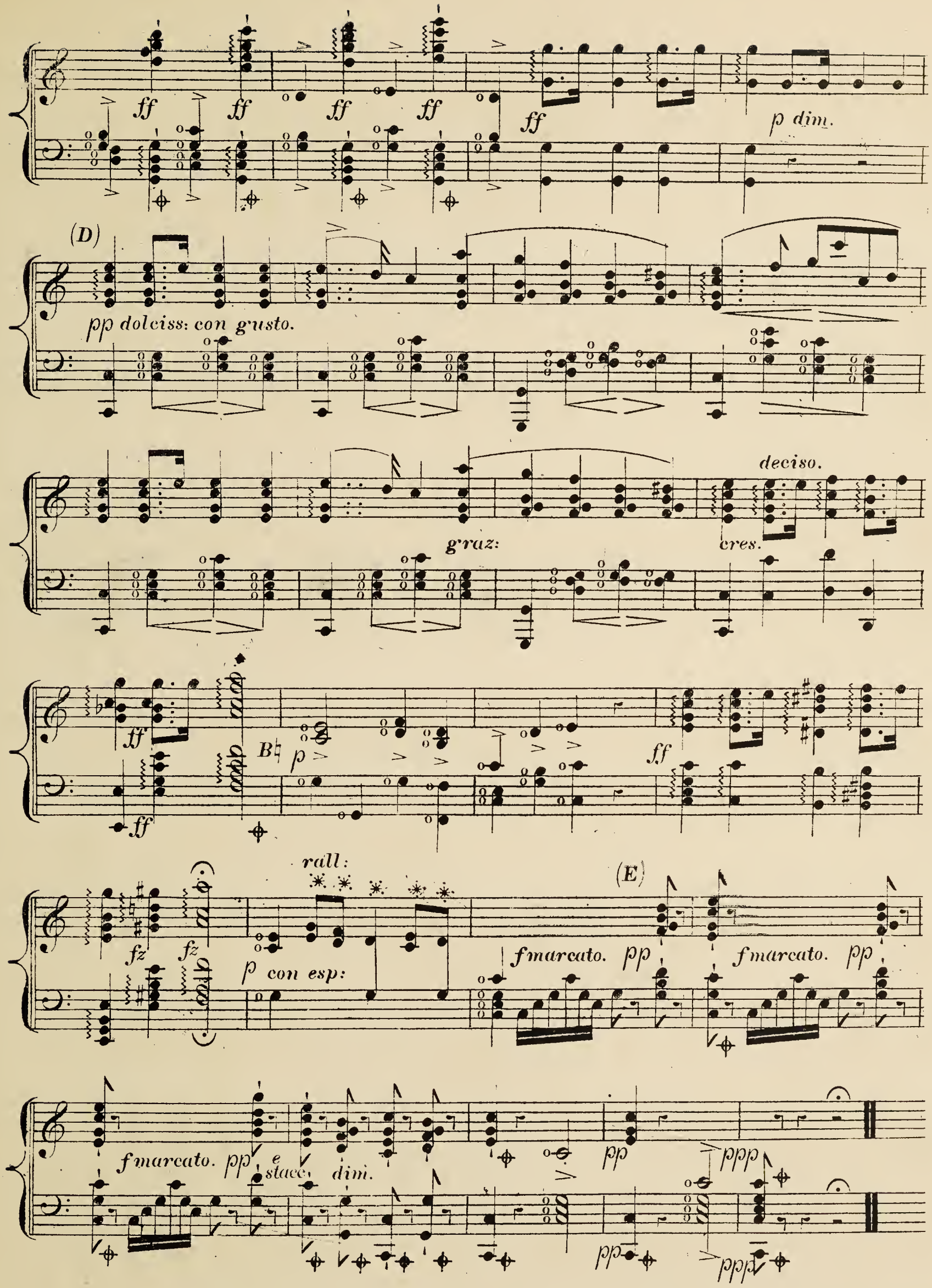
ON HARMONICS.



(A) The style of this Studio is Martial and pompous _ for the manner of performing the divers Harmonics contained in it, (see the Authors book of New effects) give the Etouffes chords very short and briskly _ (B) All the Harmonics to be played with great force, but that force to be derived solely from the power of the fingers joints, and *not* from the wrist, taking care to give more accent to the minims and dotted-



crotchets than to other notes, in order to give the true effect to their value. (C) Perform all the chords with both hands, in a grandioso manner, arpeggioing them as much as possible.



(D) The right hand chords to be played in a soft and delicate manner, paying attention to make the notes with the thumb well marked and distinct – the triple Harmonics with the left hand to be given with force and clearness.. (E) the right hand chords very soft, and short, without arpeggioing them at all.

ROMANZA, ON TASTE AND EXPRESSION.

(*Italian style*)

ANDANTE SOSTENUTO DRAMMATICO.

STUDIO 17.

(A) *Cantando.*

p *D.C.* *con molto d'espress.*

pp

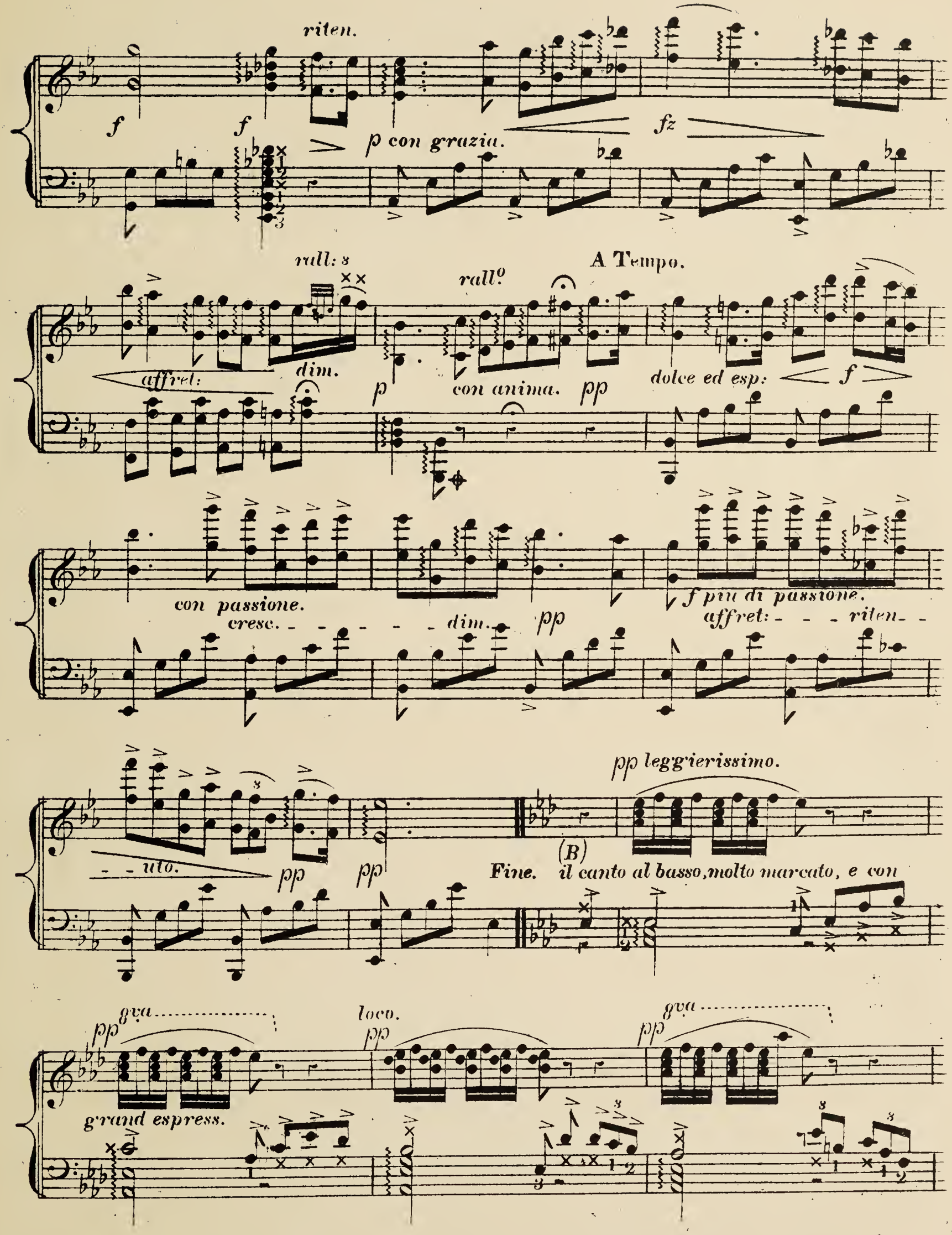
riten.

con passione. *f* *pp*

con espress dolente. *fz* *cresc.*

(*A*) The greatest expression intense feeling, and strict attention to give the slow notes their full effect, by due vibration, are the requests to perform rightly this Studio-Romance on the pianoforte, keeping down the fingers on the keys, or using the pedal, prolong the sounds, but on the Harp the only way of determining the duration of a particular note, is in the more or less force given in striking the string, *this*, which demands a great nicety of touch, as well as much flexibility and delicacy in the fingers joints, is too often neglected by the Harpist, and the consequence of this neglect are an ineffective and tame perf.

UPB



mance, especially in slow and Cantabile movements – The author then recommends the Harpist to give *full vibration* to the minims, crotchets and dotted crotchets contained in this Studio, while the other notes are performed in a short manner – The striking with force the Bass octave notes, (especially if the strings are metallic) will add greatly to the effect of the whole. (B) The melody, which is at the Bass, to

loco. 8va loco.
pp pp pp
f dim. p

8va 8va
pp dim. sempre pp e legg.
con esp: dol.

rall.o accel rall.o
f p p
p accel dim.
f f

A Tempo. 8va
pp pp
con giusto.

8va
pp pp
fz dim.
Cantando.
loco.
p D.C.

be given with force, and in a Singing manner, while the right hand accompaniment is to be played with great delicacy and very soft.

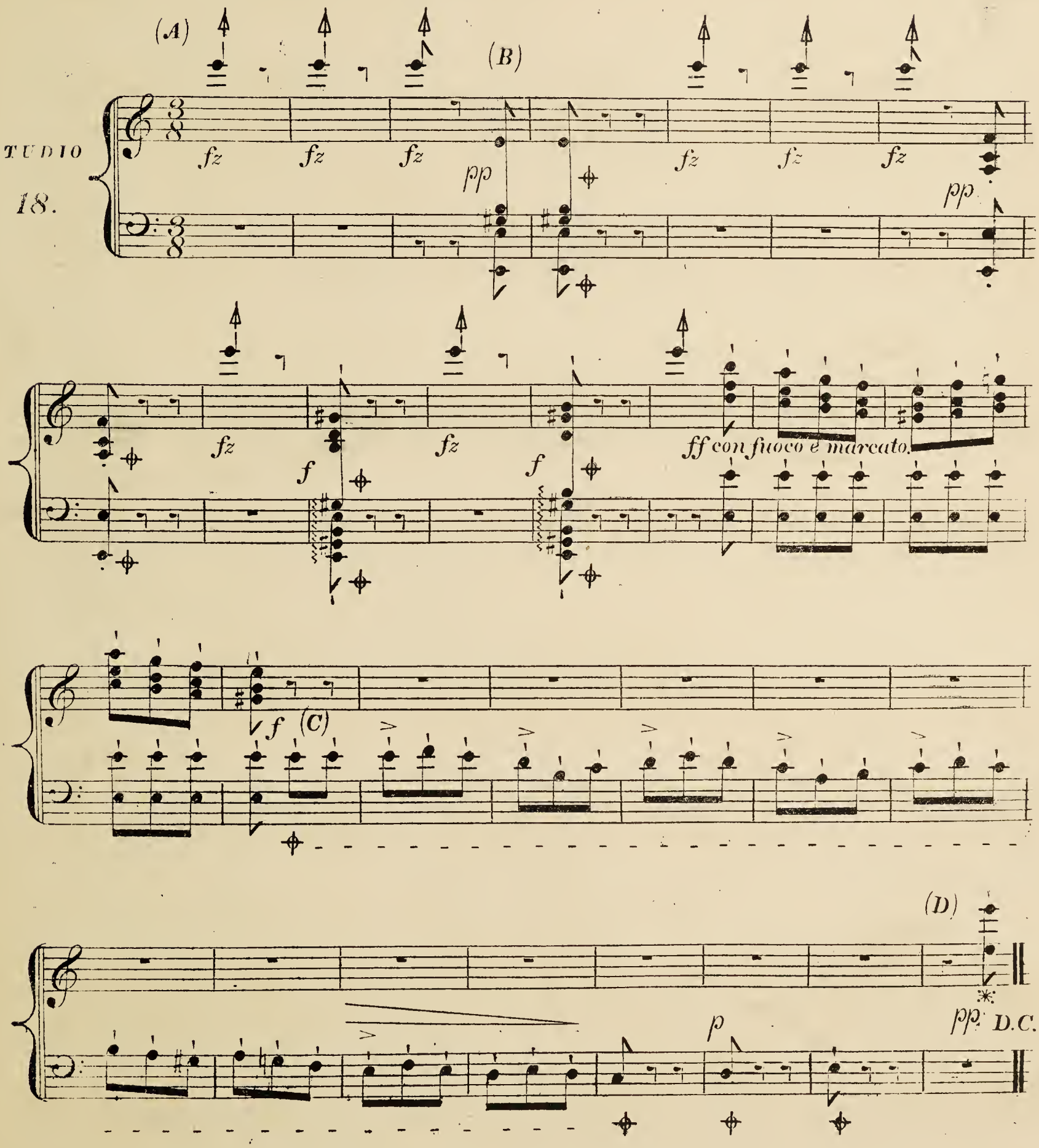
If the Harmonics contained in this Studio are found too difficult, they may be omitted, and the whole piece may be still performed effectively in natural sounds and with the *Etouffés*.

ON ETOUFFÉS AND HARMONICS.

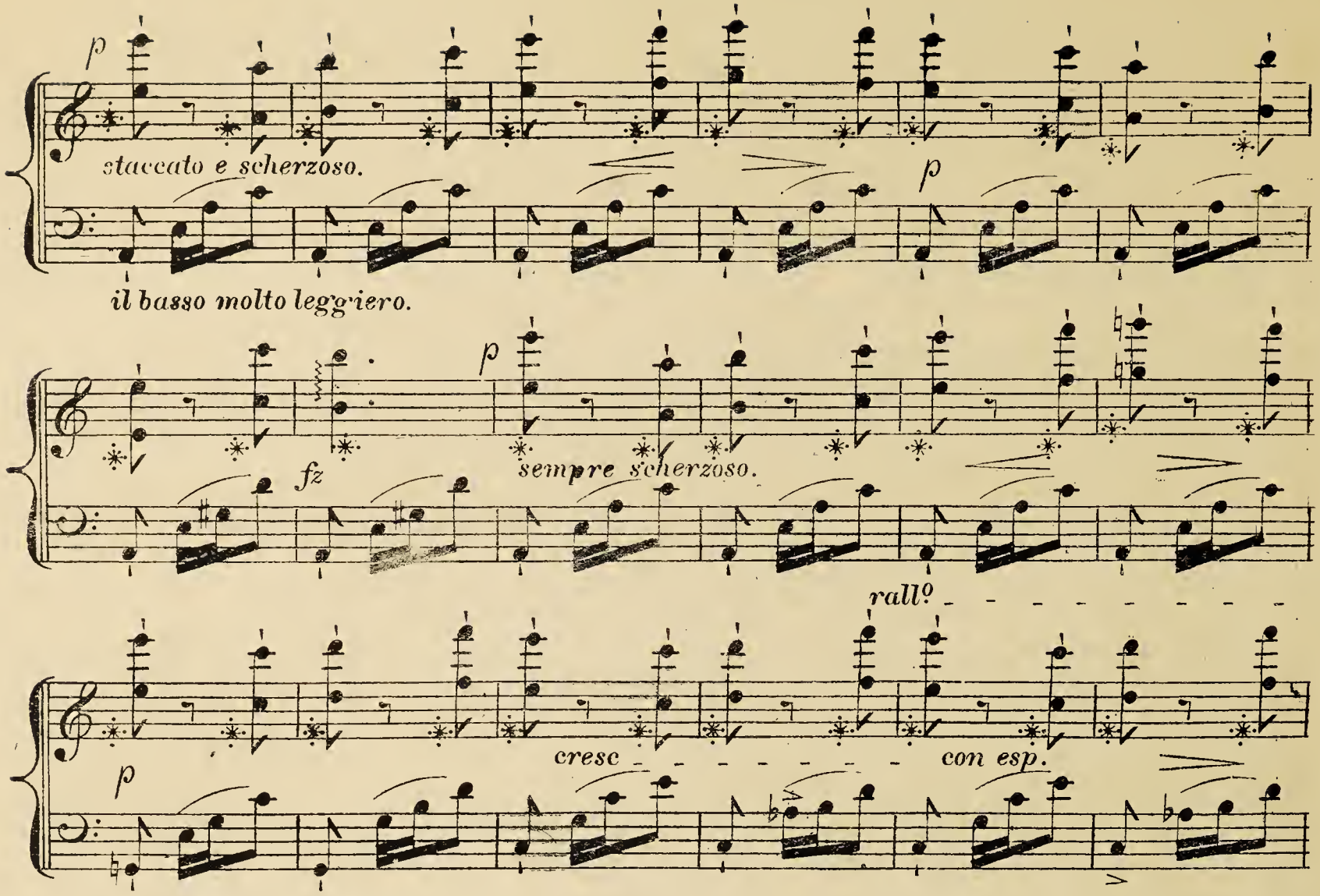
(alla Napolitana).

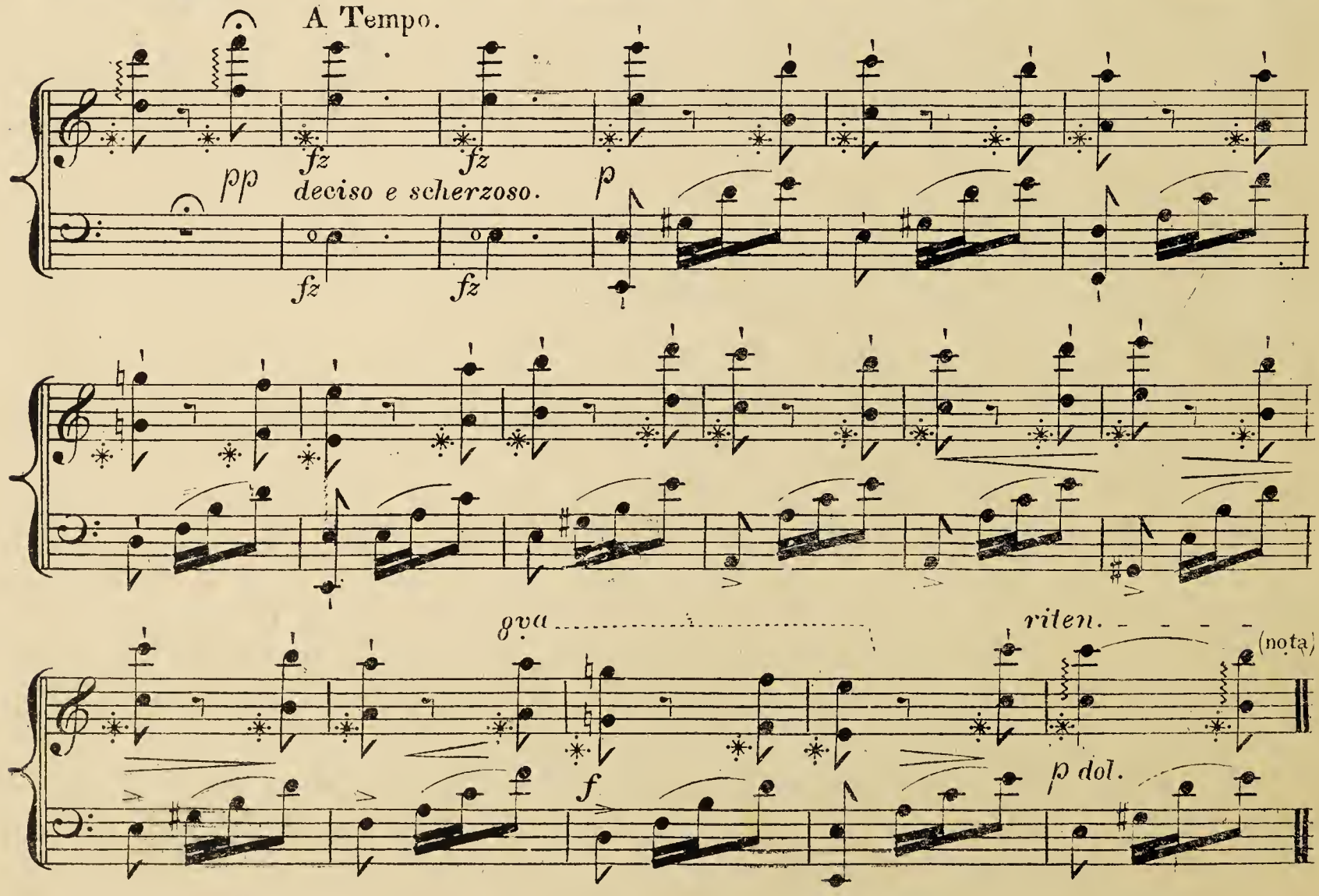
ALLEGRO MOLTO VIVO, QUASI PRESTO.

STUDIO 18.



(A) The time of this Studio must be quick and spirited—for the manner of performing the upper single Harmonics, (See the author's book of New effects) (B) The chords very short and Etouffés. (C) The *Etouffés* notes to be given with considerable force, the left hand being well extended on the strings, in order to have the fleshy part of the hand ready to act for the Etouffés. (D) The lower octave notes Harmo-





nics, are done by stretching stiffly the little right finger on the string, while the string is struck with force with the second right finger – all the octaves, to be played very short and briskly – the left hand very light and piano, giving only the first note of each bar with a slight accent – that first note of each bar (at the Bass) is to be performed independently, without trying to place too soon the 2d left finger.

Tempo. (E)

f e marcato.

p dolce.

(F)

ff

p *rf* *deciso.*

f marcato e giocoso.

p dolce.

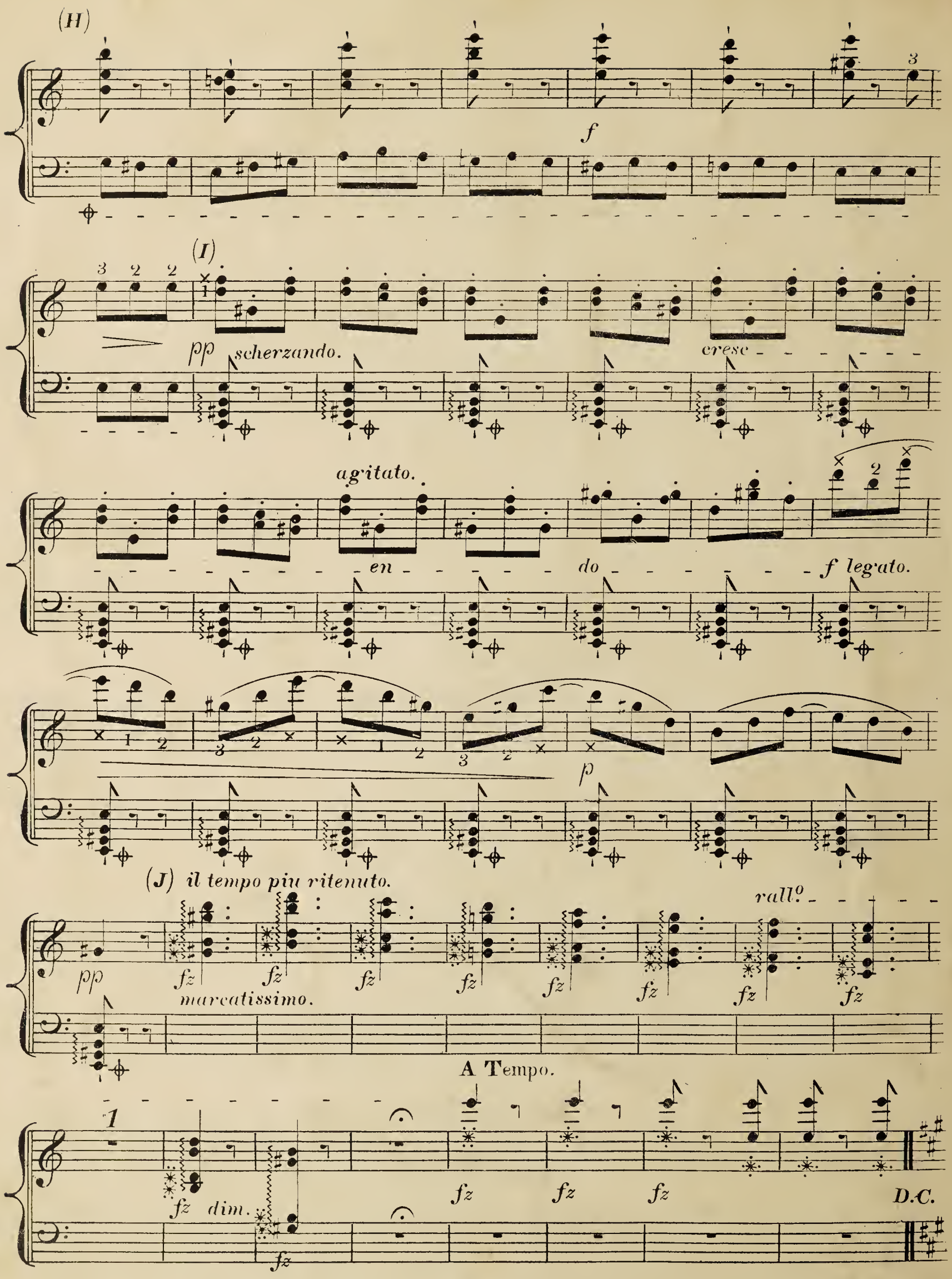
ff

p *rf* (G)

pp staccatiss.
il basso

sempre marcato.

(E) Same Harmonics as in letter D, and (nota) after the *Da Capo*, second time, go from here to the Coda. play the sixths and the thirds with a good deal of force, in marking each, well, to give a clear tone to the under notes harmonics. (F) The left hand harmonics with force, while the right hand plays piano in arpeggioing lightly the chords. (G) All the right hand chords, very Staccato, the left hand always well marked and with force.



(H) Mind the various Crescendos and decres _ (I) The right hand thirds very short and detached, and keep well the left hand close to the strings, for the *Etouffés* chords. (J) Place lightly the second and third left fingers on the middle of the strings which the second and third right fingers strike _ these two last fingers must act with great force to give the Harmonics clear.